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THE PRODIGAL PRINCE



DIRECTED BY
MCGRAY
JOHNSTON
LEO. G. HANNA,
H.W. WEIS
AND
F.W. MAHLMAN



BOOK AND
LYRICS BY
H.W. WEIS
AND
W. RAMSEY

MUSIC BY
F.W. MAHLMAN

PRODUCED BY
ILLINOIS STUDENTS UNION.
UNIVERSITY OF ILLINOIS
APPEAR MORE

WILLING RAMSEY



Souvenir Score

“The Prodigal Prince”

AN OPERETTA

PRODUCED BY

The Illinois Union Dramatic Club

OF

The University of Illinois

BOOK AND LYRICS

HERMAN WILLIAM WEIS
LEONIDAS WILLING RAMSEY

MUSIC

FLOYD WILLIAM MOHLMAN

Champaign-Urbana : April 11-12, 1913

Staged under direction of McELROY JOHNSTON

Chorus direction by LEO GREGORY HANA

Assisted by HERMAN WILLIAM WEIS

Musical Director, FLOYD WILLIAM MOHLMAN

Orchestrations by WILLIAM THOMAS PURDY

Manager LEO MAHLON APGAR

Assistant Manager, NATHANIEL MCKAY KNEISLY

Score Publisher ALVIN LOUIS WAGNER

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Cast of Characters

Alfred Arnold, the British Consul to Borcia	GEORGE A. NEWELL
Eliza Lacklove, the woman who has been kissed	HAROLD C. FULLER
Jack Fullerton, an American attache to the King of Borcia	DEAN H. SUNDELL
Helene von Ambach, Jack's sweetheart	DONALD M. GLOVER
Count Herman von Ambach	EDWIN G. BARRETT
Erasmus Brown, the music master's servant	NATHANIEL M. KNEISLY
Franz Ehrmann, the music master	CHARLES L. GUSTAFSON
The King of Saxonia	LESTER E. FRAILEY
Francissa Hohenstoff, Princess of Borcia	HARRY C. FULKS
Frederic Hohenstoff, King of Borcia	MILTON G. SEVERINGHAUS
Gendarmes and Court Officials	R. RAMSEY and H. MOHLMAN

Choruses

Two Court Dancers, specially coached by Miss Hazel Davidson,

GLENN C. BAINUM and KIMBALL V. ROOT

Music Students, Dancers V. W. BEHEL, D. T. LARSEN, E. H. POOL,

H. S. VARGAS, F. E. GOULD, G. C. FELLER, F. M. HAZEN

Music Students and their Escorts, guests at the ball—

Girls—H. M. PAGE, C. J. HANLEY, C. M. FERGUSON, W. L. ASHBECK,
R. S. COTTER, L. M. GUMM, V. D. CYLKOWSKI, F. L. MILLS,

Men—G. V. CARRIER, E. E. LEOPOLD, B. F. RUSY, S. A. DURR,
H. A. STEINMEYER, S. T. SMITH, W. N. LEONARD, W. B. JARVIS, JR.

Synopsis of the Play

ACT ONE. *Scene*: The Music Studio.

ACT TWO. *Scene*: Garden Terrace to Royal Palace.

MANAGERIAL STAFF

LEO M. APGAR, Business Manager
ALVIN L. WAGNER, Assistant Manager
NATHANIEL M. KNEISLY, Assistant Manager
LESLIE A. DOLE, Publicity Manager
HOMER W. DEAKMAN, Assistant Publicity Manager
DONALD M. GLOVER, Press Agent

STAGE STAFF

RAYMOND WATTS, Stage Manager
JOHN M. WELCH, Stage Carpenter
LAWRENCE HALL, Electrician
ALBERT P. PEYRAUD, Scenic Artist
C. LEROY MUNROE, Wardrobe Manager
WILLIAM G. DUNN, Asst. Property Man



L. WILLING RAMSEY



FLOYD W. MOHLMAN



HERMAN W. WEIS

The Illinois Union Dramatic Club was founded in the spring of 1911 by the cast, chorus and managerial staff of the "Maid of the Moon," the first musical comedy ever given at Illinois. The Illinois Union assumes all financial responsibility for the productions of the Dramatic Club. The latter, in turn, gives to the Illinois Union all the receipts of its productions. This aids the Union in securing funds to be used in the future to construct a building such as will foster democracy among the students of the University. The interest in the Dramatic Club is wholesome and well directed. It has developed, to a fair degree of efficiency, the production of original comic operas written by college men. These furnish pure, clean entertainment and amusement, and are of great educational value.

The University and Young Men's Christian Association have been very generous in allowing the use of their buildings for rehearsals. This aid is warmly appreciated by both the Club and the Union. The hearty co-operation of the faculty committee on student activities, as well as the student participation in the productions, is to be commended, and has played an important part in the successful production of musical comedies up to date.

ROBERT R. REIMERT, JR.,
President.

McElroy Johnston, Leo G. Hana, and Messrs. Weis, Ramsey and Mohlman have worked, and are working incessantly, to produce "The Prodigal Prince" in the most finished style possible. I believe that they have succeeded, and I feel that the managers of the enterprise are very much indebted to them for the untiring efforts they have put forth. Not every university dramatic club has the opportunity of receiving the assistance of such capable coaches as McElroy Johnston and Leo G. Hana. Mr. Johnston has had a vast experience in opera work of every kind, and has trained choruses for years. As a result of his ability and experience, he is capable of training the speaking parts and choruses to an extent which is seldom possible in college productions. Too much cannot be said of the excellent work of Leo G. Hana. He is entirely responsible for training the chorus and ballet in their dances.

The cast and chorus have given an enormous amount of valuable time toward the perfection of their part, in order to stage an opera that will be a credit to the University of Illinois, and, it is hoped, be a stepping stone to a reputation for theatrical productions that will be second to none.

Personally, I wish to express my thanks to the staff for their efficient assistance on the business side of the project, and I sincerely hope that the financial balance will be sufficient to purchase a few bricks for the Illinois Union Building.

LEO. M. APGAR,
Manager.



MCELROY JOHNSTON

Renne

The Illinois Union Dramatic Club is exceedingly fortunate this year in their gifted college play-writers who have developed a musical opera which is within the reach of amateurs, but one which would doubtless make a big success if worked out by a Broadway producer. In "The Prodigal Prince," H. W. Weis and Willing Ramsey have brought out a play considerably above the average. The plot is real, and the opportunities for staging are excellent. Characters are not merely thrown on the stage for no reason at all. Each speaking part, and the chorus as well, performs a definite part in the development of the plot. Each scene builds up the play to the end.

Fully an equal amount of credit is due F. W. Mohlman for the music of the opera. Mr. Mohlman is fully on a par with the playwrights, and in his line is superior to any in the college community. "The Prodigal Prince" should set a landmark for Illinois Union operas, in every way.

The play has been well cast. Milton Severinghaus is particularly fitted by nature to take the part of the tyrant king of Borgia. He is probably the best man in the cast. His voice and appearance all add to the complete impression of the character. Lester Frailey, in the minor part of the King of Saxonia, shows the beneficial results of his past dramatic training in the finish of his work.

C. L. Gustafson, in the title role of the Prodigal Prince, shows gentility and refinement in interpretation. He has a fine voice that will show well in the part.

D. H. Sundell, playing the part of Jack Fullerton, a diplomat, has not only a splendid voice but considerable talent as an actor. His part is the longest in the play.

H. C. Fulks is endowed with an unusual speaking voice which fits him well for the part of the leading lady. He exhibits the attributes necessary for the winning part.

Don Glover is also blessed with suitable characteristics to play well the lady-in-waiting.

E. G. Barrett fills the minor part of the Count von Amsbach in a pleasing and wholly satisfactory manner.

H. C. Fuller, whose character is the old maid, has a feeling for the part which could have been bred by nothing but association with spinster aunts. He makes the character very amusing. G. A. Newell, playing opposite Fuller, as a typical Englishman, has a part very difficult for an American to interpret, but he fills the character well.

N. M. Kneisly, as Erasmus, the negro gentleman, has improved at each rehearsal. Past experience in similar parts warrants his success.



LEO G. HANA

Renne



H. W. DEAKMAN
N. M. KNEISLY J. M. WELCH L. M. HALL
L. A. DOLE L. M. APGAR
MANAGERIAL STAFF

Renne

If there is any one memory of "The Prodigal Prince" that I will regret, it is the thoughts I had while coaching the chorus. Compared with them, all the terms used to designate the runner who failed to touch second base would be as mild as a cruise in the back yard compared with a trans-Atlantic yacht-race.

It was not the chorus ladies who were the greatest source of my vexation, although their affectionate attitude was often embarrassing to a staid old married man like me, but it was the gentlemen who received the greatest expression of my ire. They could not seem to understand their position, and I could not help feeling that they doubted my ability to take care of so many gay, blushing, frivolous maids.

It was only after barring the bunny hug and turkey trot at rehearsals that anything could be accomplished.

Although the managers are entitled to all the salary for this production, we have put forth our best efforts to inflict upon the unsuspecting public as well-trained a chorus as could be worked up.

LEO G. HANA.



GLOVER

FRAILEY
SUNDELL

FULLER

SEVERINGHAUS
GUSTAFSON

NEWELL

BARRETT
FULKS

KNEISLY

Renne

"THE PRODIGAL PRINCE"

Borgia and Saxonia are small adjoining principalities in western Europe. The former country is ruled over by an extremely tyrannical king who has but one child, a daughter named Francissa. The King of Saxonia has only one son, named Franz. Franz has received his education at the University of Illinois, where he studied under an assumed name. While on the boat, returning from America to Saxonia, the young prince meets the

Princess Francissa, who is also incognito. They fall in love, each believing the other to be beneath his rank. At Brussels the princess evades him through fear of convention, and hurries home to Borgia. The prince follows and sets up a music studio in Borgia.

In the meantime a ball has been arranged, at which the engagement of the Princess Francissa to the Prince of Saxonia is to be an-

nounced. Since neither of the lovers knows that his forced fiancee is the true object of his affections, both the prince and the princess are very much against the engagement.

The first scene is in the music studio, on the night before the ball, when the princess comes secretly to take a music lesson. The music lesson is given. A love scene follows, and, to the tune of the "Kiss Waltz," Franz kisses her. They are caught by Ludwig von Amsbach, a loyal supporter of the king. Since an edict has recently been issued making kissing a crime punishable by exile, Franz is exiled.

The second scene is at the ball, with everyone nervously awaiting the belated prince. The King becomes tremendously angry and gives his political adviser, who is also a graduate of Illinois, until nine o'clock to produce the prince. In the event of the prince's not coming he is to be imprisoned. Franz returns. The political adviser tells about his predicament, and persuades Franz to play the part of the prince for a short time until word can arrive from Saxonia. So Franz plays the part of himself.

While Franz is playing the part, he of course discovers that the princess whom he is supposed to marry is also the girl he loves, and peace and happiness is restored.

The love plot of Eliza Lacklove and Alfred Arnold, the English consul, who has had a curse placed upon him making him kiss every pair of pursed lips he sees, ends happily when Eliza releases him of the curse.

The advent of the prince also brings Helen, the sweetheart of the American political adviser, back to her senses and love.



FRANCISSA AND FRANZ

Renne

Opening Chorus, Act I

Words by
H. W. WEIS

Music by
F. W. MOHLMAN

9

Cornet
ff
rit.
p

a tempo ff
rit.
p

a tempo
Orch.
Cornet
Orch.

Orch.
ff
rit.
p

ALL
Stu-dents of mu - sic gay are we, Who la-bor the whole day long, — At

ff
rit.
p



learn-ing the rotes and notes of song, At learn-ing what rhythms are wrong.—

Musical score for the first stanza, measures 5-8. The vocal line continues with eighth and sixteenth notes. The piano accompaniment provides harmonic support with sustained chords.



So ev'-ry day we come here to see, The teach-er so hap-py and free,— We

Musical score for the second stanza, measures 5-8. The vocal line continues with eighth and sixteenth notes. The piano accompaniment provides harmonic support with sustained chords.



smile and guile most all the while, And nev - er a care have we.—

Musical score for the third stanza, measures 5-8. The vocal line continues with eighth and sixteenth notes. The piano accompaniment provides harmonic support with sustained chords.



Men. Mu - sic and sing-ing have no charms for us, For we hate the teach-er the
Girls. Mu - sic and sing-ing have no charms for you, Your hate for the teach-er will

Musical score for the fourth stanza, measures 5-8. The vocal line continues with eighth and sixteenth notes. The piano accompaniment provides harmonic support with sustained chords. A dynamic marking "ff" (fortissimo) is present in the piano part.

darn lit - tle cuss, We come with the maids thru jeal - ous - y, Thru
real - ly not do, You need 'not be filled with jeal - ous - y, Black

jeal - ous - y, deep jeal - ous - y For we nev - er are, and we
jeal - ous - y, deep jeal - ous - y, For we like each of you, tho' you

nev - er can be, Such a won - der with wom - en as he. Tho'
nev - er can be, Such a won - der - ful man as he.

Piu mosso

s

s

f *p* *f* *p*

ff *rit.* *12*

12

Andante

But in spite of the mu - sic we're still ver - y sad, — The

mf

youth of this coun - try has been ver - y bad; — And the

rit.

king in an e - dict has made it a crime, — The in -

a tempo

dul - gence in kiss - ing for now and all time, — A

rit. *ff*

quasi recit.

ter- ri- ble crime for now and all time. The young bud of love is nipped in its prime, For the

marcato

Andante

king in his an - ger has made it a crime, — To

kiss or be kissed to the end of all time. —

rit. *ff*

Piu mosso

mf *ff*

Stu-dents of mu-sic gay are we, Who la-bor the whole day long, At learn-ing the rotes and

notes of song, At learn-ing what rhy-thms are wrong. So ev-'ry day we come

here to see, The teach-er so hap-py and free, We smile and guile most all the while, And

nev-er a care have we.

allarg. *presto*

What's A Kiss?

Alfred and Girls

Words by
H. W. WEIS

Music by
F. W. MOHLMAN

Vivace



VOICE

In Bor-ti-a we have a law which says it is a
VAMP A le-gal mind is so in-clined, it does-n't seem to



slip, To court a miss or plant a kiss up-on a curv-ing lip. In
care, For an-y-thing that seems to ring of love or maid-ens fair. I've



to ex - ile with out a trial brave youths are forced to flee, For
 nev - er dis - o - beyed a law, in things the law rules me, But

noth - ing more than a crav - ing for a bit of prox - im - i - ty. A
 when the law makes love a thing, I'm filled with en - mi - ty. A

CHORUS

kiss is such a lit - tle thing, A dash, a flash of joy, — A

p-f

brush of lips and fin - ger tips, Pray whom could kiss-ing an - noy? If

os - cu - la - tion is a crime, I'll be a crim - i - nal all the time, A

dain-ty miss, a mo-ment of bliss, Oh where is the harin in a kiss? A kiss?

DANCE

The Man From Illinois

Jack and Chorus

Words by

H. W. WEIS & WILLING RAMSEY

Music by

F. W. MOHLMAN

Marcia

VAMP

VOICE

Ev - - - 'ry col - lege has its col - lege man, From Prince-ton to
 Ev - - - 'ry col - lege has its col - lege man, From Wa - bash to

Mil - li - ken,
Mich - i - gan,

Boil - er - mak-ers made at
There's Chi - ca - go where the

old Pur - due, Where the fair co - eds are few,
post-grads go, Col - lege spir - it there is low.

There's North - west-ern, where the girls are fair,
Deah old Hah-vahd with its rah, rah, rah,
En - gi -
Love - ly

neers don't come from there, But the en - gi-neer and
fel - lows, yes, they ah, But the fel - low that we

co-eds joy, Is the man that's from Il - li - nois.
all en - joy, Is the fel - low from Il - li - nois.

CHORUS

He's a lov-ing, laugh-ing col-lege boy, He's a prince of a

f-ff

fel - low from Il - li - nois, All the girls a-dore him,

All the world is for him, He's ev - er loy-al to you ^(yell) Il - li - nois, Il - li -

ff

nois. If you see him you can - not go wrong, For he's

The musical score consists of two staves. The top staff is for the voice (soprano) and the bottom staff is for the piano. The vocal part features a mix of eighth and sixteenth notes. The piano part includes bass notes and a dynamic marking of *f-ff* (fortissimo). The vocal part continues with "the girls a-dore him," followed by a section where the vocal line is sustained over a piano accompaniment of eighth-note chords. This is followed by a section starting with "All the world is for him," which includes a dynamic marking of *ff* (fississimo) for the piano. The vocal part concludes with "For he's" over a piano accompaniment of eighth-note chords.

1

sure to be whist - ling this col - lege song. (Whistle)

Then you'll know that he's from Il - li -

2

nois. _____ song. (Whistle)

Then you'll know that he's from Il - li - nois. _____

My Princess

Franz and Francisca

Words by
WILLING RAMSEY & H. W. WEIS

Music by
F. W. MOHLMAN

Moderato



VOICE

At a court, which for pomp and for
In the end he was taught that the

VAMP



gran-deur was re-knowned, Lived a prince who was clothed in lux - u - ry, He was
hap - pi - ness he sought, Lay a - way from life's emp - ty van - i - ty, He dis -



cov-ered with jew-els and in sat - in he was gowned, But his boy-hood was spent un - hap - pi -
card-ed his jew-els and his prince-ly mocke - r y, And he fled to a land where love was

ly. For he loved a maid-en who was much be - low his rank, And her
free. For he learned the les-son of the prin - ci - ple of life, And he

dream-form would fol - low him and haunt him night and day, They would meet'neath the stars and e -
asked the maid-en to be - come his law - ful wife, In the land of the free he was

ter - nal love they'd swear, In a soft and gen - tle whis - per he would say:
liv - ing hap - pi - ly, In his dreams of her he'd whis - per ten - der - ly.

rit.

dim.

CHORUS

To me you are a Prin-cess,you're the on-ly one that I could love, Your

p-f

voice is like a mel-o-dy, Your eyes are like the stars that shine a-bove. My

rit.

heart and life are wrapped up in you, I'd give a king-ly crown to win you,

a tempo

To me, you are a Prin-cess, and I love but you. To you. 1 2

rit.

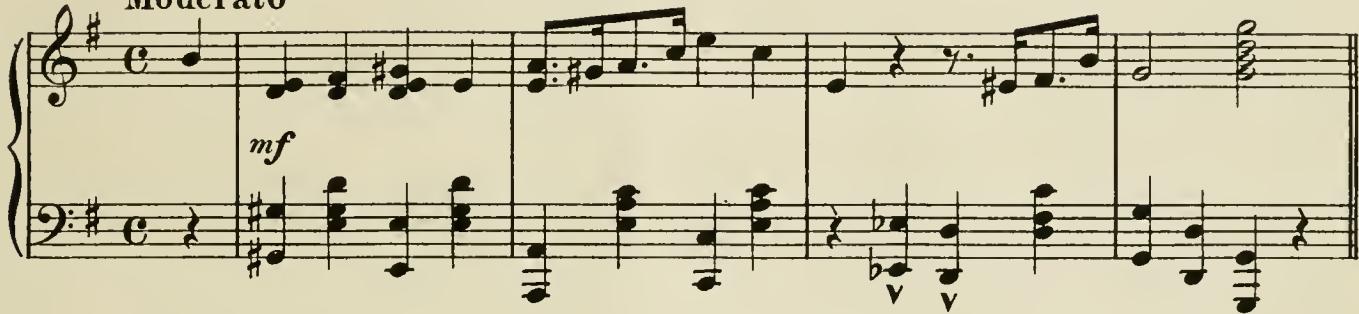
The Music Lesson

Franz and Girls

Words by
H. W. WEIS

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F. W. MOHLMAN

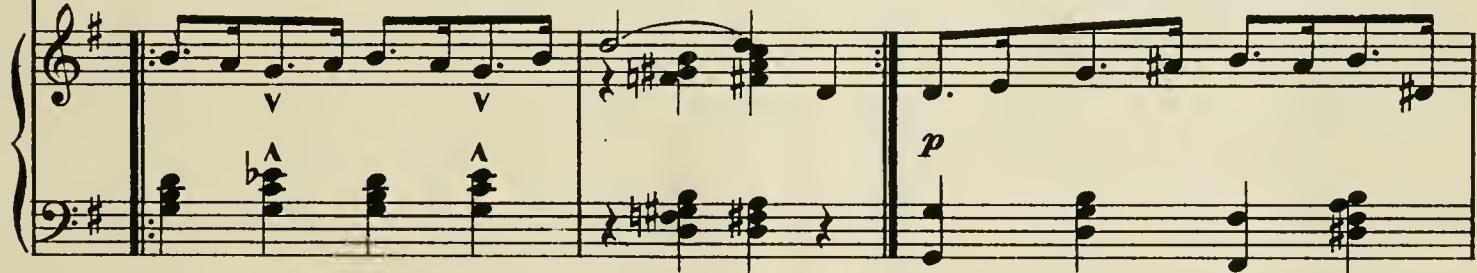
Moderato



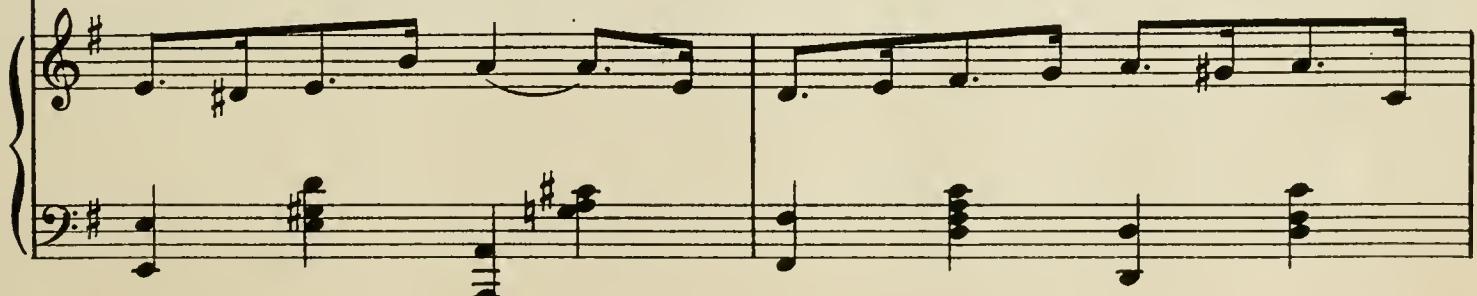
VAMP

(FRANZ) VOICE

Come gath-er 'round me maid-ens, dear, And
Now if you're still in-clined to be, A .



I will now re - late,— Just how to be a mu - sic stude, With .
mu - sic stu - dent great,— I'll 'ni - ti - ate you fur - ther, in This



GIRLS

ev - ry trick and trait.— Come gath - er round the teach - er, girls, With
 most un - hap - py state.— Al - tho' 'tis ver - y hard, dear sir, With

si - lence be im - bued, For he will tell at last just how To
 spir - it we're im - bued, And we would do most an - y - thing, To

FRANZ

be a mu - sic stude.— It's not so ver - y dif - fi - cult, And
 be a mu - sic stude.— I fear, dear girls, 'twill ru - in you, But

with the - prop - er pow'r, You'll learn the trick quite read - i - ly, With -
 if you think it best,— I will at - tempt to teach you and In -

in this ver - y hour.— We're glad it's . not too dif - fi - cult, Or
 form you of the rest.— At per - il of our ru - in now, The

else we'd lack the pow'r,— To learn the mu - sic stu - dent trick, With -
 gen - 'rous man will show,— The things an a - ble mu - sic stu - dent

in a sin - gle hour.
 Real - ly has to know.

CHORUS

Be sul - - len and _____ mor - ose, Be
 Be soul - - ful and _____ ar - tis - tic, Bo -

pet - u - lant _____ and sad, Tie up your hair in
 he - mi - an _____ and bold, Turn dream-y eyes to

lit - tle kin - ky knots. Be ver - y rude and bad, Be
 heav - en When your soul in rap - ture's rolled. Take

slop - py most ar - tis - tic -'ly, Call
 four - teen hours of col - lege work, Pay

man a tempt-ing brute, Then you will be a
 fif - ty dol - lars down, Then you will be a

Musical score for piano and voice, page 29. The score consists of six staves of music. The top two staves are for the voice, with lyrics: "mu - sic stude and cap - - ture great re - pute." and "mu - sic stude and cap - - ture great re - nown." The third staff is for the piano, labeled "DANCE" and "più mosso". The bottom four staves are for the piano, showing harmonic progression and rhythmic patterns.

mu - sic stude and cap - - ture great re - pute.
mu - sic stude and cap - - ture great re - nown.

DANCE
più mosso

The Kiss Waltz

Franz and Francissa

Words by
WILLING RAMSEY

Music by
F. W. MOHLMAN

Tempo di Valse



VOICE

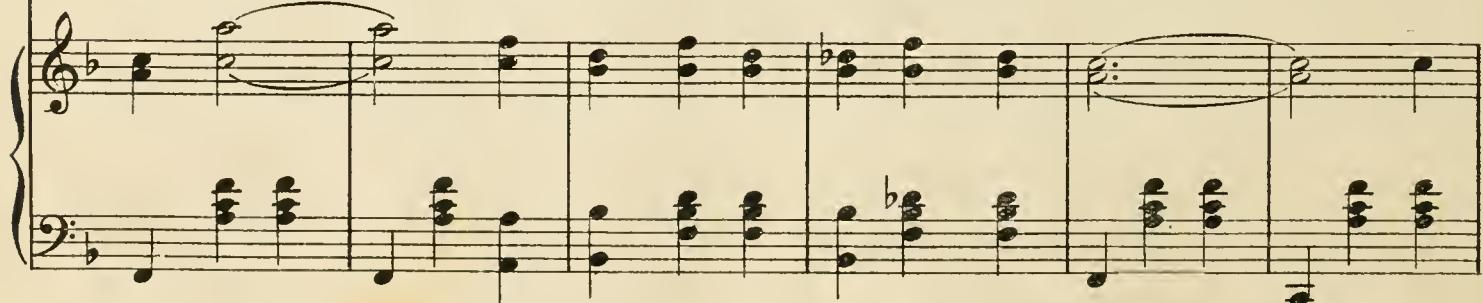
One night as the moon was just
The mel - o - dy thrilled in each

VAMP

lightly

p

ris - ing, ————— I sat in a big steam - er chair, ————— The
meas - ure, ————— With pleas - ure and sor - row com - bined, —————



sound of the waltz of Fran-cis - ca, _____
 Dreams of the past and the fu - ture, _____

En - tranc-ing - ly came thru the
 En - chant-ing - ly thronged to my

air. _____ The mu-sic was dear - ly de - light - ful, _____ On my
 mind. _____ I thot' of the fields and of Spring-time, _____ A -

shoul-der I rest-ed her head, _____ Why dream of the love of the .
 way from the cit - ies bright glare, _____ Let's live for to - day and its

fu - ture? _____ And then to Fran - cis - ca I said. _____
 pleas - ures, _____ Where there's love, there is nev - er a care. _____

f

CHORUS

Kiss me tho' a kiss means good-bye, dear-ie, Close your eyes, just live for to-day,

Let's for - get the world's full of sor-row, dear, Let's live while we may.

Kiss me while the kiss waltz they're playing, dear, Miss me when the twi-light is fading, dear, Love

me, live for the present, dear, Kiss, tho' a kiss means good-bye. bye.

Finale, Act I

Duke, Franz and Chorus

Words by
WILLING RAMSEY

Music by
F. W. MOHLMAN

Agitato

The musical score consists of four staves of piano music, arranged in two systems of two staves each. The key signature is one flat, and the time signature is 2/4 throughout.

- Staff 1 (Top):** Treble clef. The first measure shows eighth-note pairs. The second measure starts with a forte dynamic (sf) followed by eighth-note pairs. The third measure has eighth-note pairs. The fourth measure starts with a forte dynamic (sf) followed by eighth-note pairs.
- Staff 2 (Bottom):** Bass clef. The first measure shows eighth-note chords. The second measure shows eighth-note chords. The third measure shows eighth-note chords. The fourth measure shows eighth-note chords.
- Staff 3 (Top):** Treble clef. The first measure shows sixteenth-note pairs. The second measure shows sixteenth-note pairs. The third measure shows sixteenth-note pairs. The fourth measure shows sixteenth-note pairs.
- Staff 4 (Bottom):** Bass clef. The first measure shows eighth-note chords. The second measure shows eighth-note chords. The third measure shows eighth-note chords. The fourth measure shows eighth-note chords.

Dynamic markings include *p*, *f*, *sf*, and *mf*. Measure numbers are present at the beginning of each staff.

Recit.
DUKE *marcato*

Now I have called this crowd to - geth - er, a crime I must re - late, The

mu - sic teach - er kissed the girl,— too hor - ri - ble to state! He

kissed, he kissed, he kissed, he kissed, The mu - sic teach - er

acc.

a tempo

CHORUS

kissed the girl, too hor - ri - ble to state! He kissed, he kissed, he

acc.

kissed, he kissed, The mu-sic teach-er kissed the girl, too hor-ri-ble to state!

a tempo

Moderato

Cello

Recit.
DUKE Andante

How could this 'thing have hap-pened? I am sore-ly

grieved, But you young man have com - mit - ted a crime, This coun-try you must leave..

CHORUS

Our hearts are filled with sor - row To see you leave this way, Our life and all we'd
p

glad-ly give, If we could have you stay.

FRANZ
Andante

Fare-well, Fran - cis - ca, Fare-well, friends, My

p

heart is fill - ed with pain, It breaks my

heart to leave you all, But I'll be back a

gain. Good - bye, dear friends, Good-

bye, Good - bye! Fare - well, dear

CHORUS

Fare - well, dear

Franz, Fare - well, Fare - well!

f rit. *a tempo*

Opening Chorus, Act II

Words by
WILLING RAMSEY

Music by
F. W. MOHLMAN

Allegro vivace

The musical score consists of six staves of music. The top two staves are for the piano, showing bass and treble clefs with various dynamics like *ff*, *sf*, *cresc.*, *dim.*, and *marcato*. The bottom four staves are for the voice, with lyrics in italics: "I am the sun that shineth", "I am the light that shineth", "I am the life that shineth", "I am the truth that shineth", "I am the way that shineth", and "I am the life that shineth". The music is in common time, with a key signature of one flat. The vocal parts include eighth and sixteenth note patterns, often accompanied by eighth-note chords on the piano.

Lively

We are gath-ered here to meet our no - ble prince e - lite,

Let's be mer - ry and be gay, For this, our hap - py day,

He is pleas-ant and ve - ry grand, He's the no - blest man in the land, We'll

all be here 'till break of day, He's the cause of the fun Hur - ray! —

Moderato**ALFRED.**

You should be ve-ry hap-py now, For the

marriage al-liance is made, For the wel-fare of your na-tive land, You

need be no more a - fraid.—

Piu mosso

We are all ve - ry hap - py, now, For the marriage alliance is made, For the
f

wel-fare of this coun-try, None need be more a - fraid Sax - o - ni - a and

Bor-tia will e'er be hand in hand, We all are glad we cel - e-brate, O'er
 all our na-tive land..

The musical score consists of six staves of music. The top staff is soprano, the second is alto, the third is tenor, and the fourth is bass. The fifth staff is soprano, and the sixth staff is alto. The basso continuo part is located below the bass staff. The music is in G major, common time. The lyrics are written in a cursive script underneath the music. The first section of lyrics is: "We are all ve - ry hap - py, now, For the marriage alliance is made, For the". The second section starts with "f" and continues: "wel-fare of this coun-try, None need be more a - fraid Sax - o - ni - a and". The third section starts with "Bor-tia will e'er be hand in hand, We all are glad we cel - e-brate, O'er". The final section ends with "all our na-tive land..". The music features various note values including eighth and sixteenth notes, and rests. The basso continuo part consists of sustained notes and chords.

Allegro

Then we'll dance, dance, dance, dance, to a gentle tune, and we'll

take a stroll be - neath the Sum-mer moon, Let us all be

hap - py and mer - ry, while we may, Let us dance, dance, dance, 'till

break of day, Let us dance, dance, dance, dance, let the mu-sic

ring, Let us all be hap - py, and laugh, and shout and sing, Well we'll
fill up our glass - es and all take a chance, and we'll dance, dance,
dance, dance, dance, dance, dance.

acc.

fff

acc.

fff

I'm A Tyrant

King and Chorus

Words by
H. W. WEIS

Music by
F. W. MOHLMAN

Very slow and pompous

The musical score consists of four staves. The top two staves are for the piano, showing bass and treble clef staves with various dynamics like ff and fff. The third staff is for the voice, labeled "VOICE" below it. The bottom staff is also for the piano. The lyrics are written below the vocal line.

Bow down, sub - jects of my
Turn pale, lis - ten to my

crown Your knees should shake, At the
tale Some years a - go. Lived a

fu - ry of my frown, Bend low, smirk - ing un - der -
 cring - ing En - glish - man, A joke I played up - on the
rit.

lings, My ire _ is roused, to the pitch of ty - rant kings
 fool, I tweaked his nose with a black-smith's ir - on tool
rit.

Shake well, your mis - er - a - ble bones
 He died, and hu - mor - ous to state

I'm deaf to the tune of tor - tured groans_ Ha,
 He saw the joke when 'twas too late_ Ha,

ha. in - ty's ride. Ho. ho. for a tyran - t's life. My
ha. in - ty's ride. Ho. ho. for a tyran - t's life. My

ad lib.

ad lib.

sin - fess' minds and bad - des now I own;
hands will tell com - trol my sub - jects fate;

and a CROWN.

fff

CHORUS

I'm a opp - i - cal. re - si - ble. tor - tur - ing king. I'm a

ff

mass - tat of com - al - ity.

I bind up his hands, and in . . .

hot oil I fling, An - y - one who's an en - e - my. For the

rall

crime of a kiss, from the land I dis - miss, To the

a tempo

love-lorn I'd do an - y - thing. For I'm a ty - ran - ni - cal

most pu - ri-tan - i - cal blood-y old sport of a king. I'm a king —

Educated

Erasmus

Words by
WILLING RAMSEY

Music by
F. W. MOHLMAN

Con moto



Moderato

Continuation of the musical score. The piano part starts with three measures of rests. The vocal part enters with a melodic line. The piano accompaniment includes a dynamic 'p' in the middle of the measure. The lyrics 'When a He' are written below the vocal line.

fel - low leaves a lit - tle town and off to col - lege goes, He
dress - es like an En - glish sport, and spends the migh - ty dol - lar, He

Continuation of the musical score. The piano part provides harmonic support with sustained chords. The vocal line continues the melody established in the previous systems.

spends some mon - ey on his books, but more up - on his clothes, He
looks just like the fash - ion plate, they use for Ar - row col - lar He

A musical score for a single voice and piano. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features chords in the treble and bass staves.

goes out for the foot-ball team and makes the base-ball squad, He
knows most all the cho - rus girls, and how to pick for looks He

A musical score for a single voice and piano. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features chords in the treble and bass staves.

car - ries ma - ny hon : ors when he should be 'neath tha hod,
bones with dice most ev - 'ry night when he should bone on his books

A musical score for a single voice and piano. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features chords in the treble and bass staves. The key signature changes to 6/8 time at the end.

CHORUS

But be - cause he went to col - lege and be - cause he made the team — Be -

cause he knew the co - eds, and be - cause he was a scream, — Be -

cause he drank ten bot - tles and was nev - er "pif - fli - ca - ted"

Peo - ple look at him and say "That man is ed - u - ca - ted. Now be - ca - ted. —

The King's Waltz COURT DANCERS

51

Music by

F. W. MOHLMAN

Allegro

A musical score for piano, showing two staves. The top staff is in treble clef, B-flat major (three flats), and 3/4 time. It features a dynamic marking 'sf' followed by 'ff'. The bottom staff is in bass clef, B-flat major (three flats), and 3/4 time. The score consists of two measures of music.

Valse lente

semper legato

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of B-flat major (two flats). Measure 11 starts with a forte dynamic (F) in the bass, followed by eighth-note chords in both hands. Measure 12 begins with a half note in the bass, followed by eighth-note chords.

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of B-flat major (two flats). The bottom staff uses a bass clef and has a key signature of A major (no sharps or flats). Measures 11 and 12 are shown, separated by a repeat sign with a 'C' above it. Measure 11 begins with a half note in the bass, followed by a eighth-note pattern in the treble. Measure 12 begins with a half note in the bass, followed by a eighth-note pattern in the treble. The music concludes with a final cadence.

Musical score page 52, measures 1-2. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). Measure 1 starts with a forte dynamic (F) and a series of eighth-note chords. Measure 2 continues with eighth-note chords, some with grace notes.

Musical score page 52, measures 3-4. The score continues with eighth-note chords. Measure 4 ends with a dynamic instruction *f*.

Vivace

Musical score page 52, measures 5-6. The tempo is marked **Vivace**. Measures 5 and 6 show eighth-note chords with dynamic markings *sf*.

Musical score page 52, measures 7-8. The score continues with eighth-note chords, with dynamic markings *sf* in both measures.

Musical score page 52, measures 9-10. The score concludes with eighth-note chords. Measure 10 ends with a dynamic *ff* and a repeat sign with two endings. The first ending leads back to a previous section, and the second ending concludes with a final dynamic *Fine*.

*D.S.**Fine*

The Old College Days

Jack and Chorus

Words by

WILLING RAMSEY

Music by

F. W. MOHLMAN

Andantino

A musical score for piano and voice. The piano part is in the basso continuo style, providing harmonic support. The vocal line begins with a melodic phrase consisting of eighth and sixteenth notes.

I am dream-ing to-night of the old col-legedays, Of the mem-o-ries far past re -
I am dream-ing tonight of the old college days, Of the days so light heart-ed and

call _____ I see them all _____ in pic-tures of smoke, From my
free _____ I see the games that we played long a - go, The

A continuation of the musical score. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal line continues the lyrics, with melodic phrases corresponding to the words "call _____" and "free _____".

pipe now the best friend of all _____ Dear to our hearts are the
 bleach ers the girl there with me. I see the band and the

stu - dent days, And our pro - di - gal waste - ful lei - sure, For
 cheer ing throng, And the mel o dies still re mind me That

fun was the thing, and youth the king, And life was a gold - en pleas ure.
 I'm true to you old, Orange and blue, Tho' col lege days are but a mem 'ry

CHORUS

When I dream of the old col - lege days, dear, The mem'ries of days free from

care — I see all the girlsthat I knew there, And the
 rit. a tempo

one that of all seemed most fair; I see all the old college friends, dear, With
 acc. ff a tempo p

them can no oth-ers com - pare, My thots and my pipe are su -

preme for the night; When I dream of the old college days. When I days!

rit. a tempo

Tee Enn Ee

Words by
H. W. WEIS and
WILLING RAMSEY

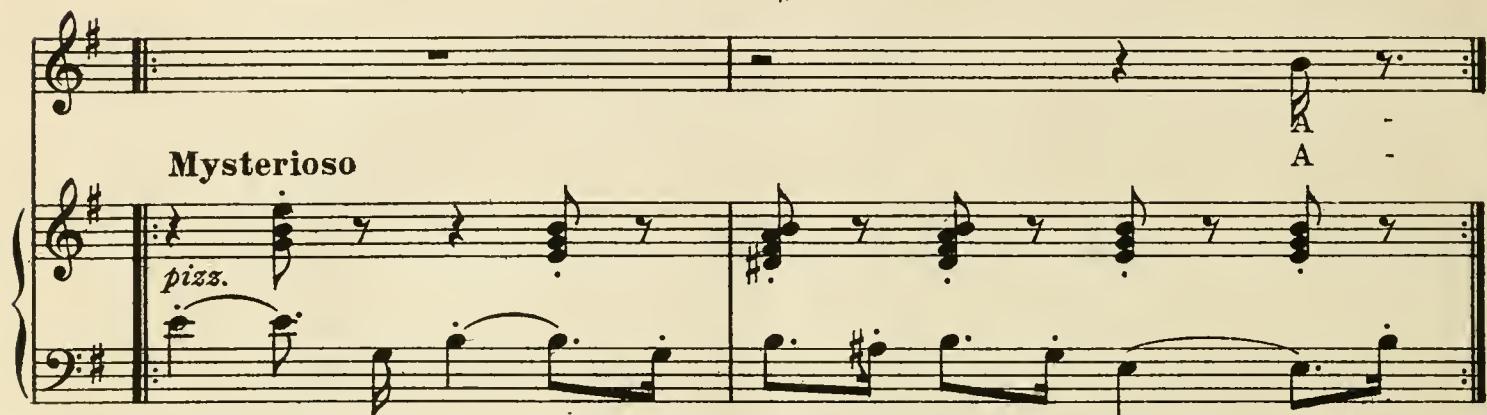
Franz and Jack.

Music by
F. W. MOHLMAN

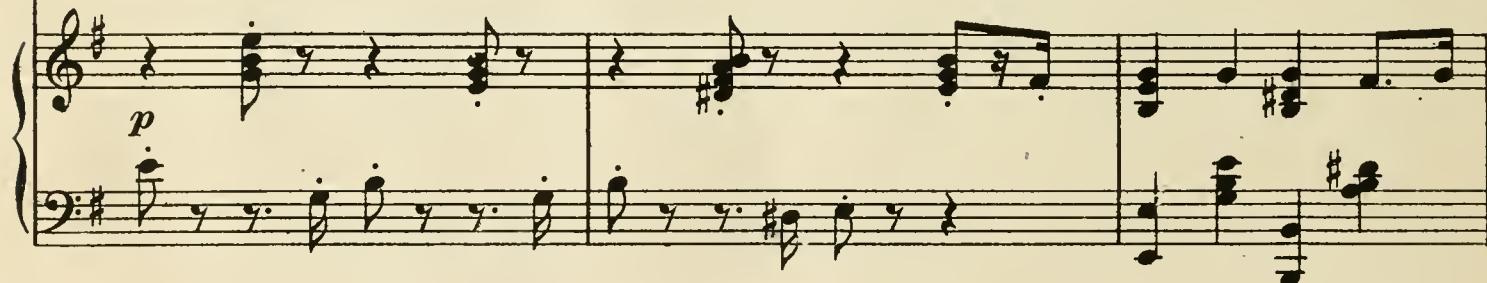
Andantino



Misterioso



ha! A-ha! A - ha! pst! How blows the wind, bro-ther
ha! A-ha! Take care! beware! There's treach-er - y in the



Knucks? — A skull and keys for Tee Enn Ee's The
air ———— A grave is dug for Tee Enn Ee And



wind, it moans and groans most dismal - ly _____ The night be - fore I left the
spir - its hov - er 'round it fit- ful - ly _____ I had a dream in which an

pizz.

Un - i - ver - si - ty, a ____ ghost ap - peared and whis-pered
owl from out a tree, fluttered down to earth and whis-pered

se - cret - ly to me; "I'm the ghost of Tom - my Ark - le, and din
se - cret - ly to me, "All the stu - dents and the fac - ul - ty are

marcato v. v. v. v. v. v.

on your trail, — Ma - wan - da and I can't fail?"
on your trail — Oh Tee Enn Ee turn pale?"

allarg.

CHORUS

Tee Enn Ee, no - to - ri - ous Tee Enn Ee _____ u -

mf *sf*

nique, discreet, e-lite we meet to mix and brew a po-lit-i-cal stew,

p

nom - i-nees come on bend - ed knee Men and fac - ul - ty bow to me, The

D. S. ¹ ²

king of the mys-tic, ni - hil - is- tic, Dan-gerous T. N. E. Dan-gerous T. N. E.

sf

Fine

Keep Cooing

Alfred, Eliza and Chorus.

Words by
H. W. WEIS

Music by
F. W. MOHLMAN

Tempo di Valse



VOICE

(ALFRED) Love, dear friends, is a soft ten - der
(ELIZA) Yes I a - gree most cer - tain -



glow, It is not what the po - ets claim _____ A
ly That love is a ten - der glow _____ My



burn - ing fire of heart's de - sire, A red and glisten-ing
 love's a dove in the trees a - bove As Al - fred, dear, you should

flame, — When the tur - tle dove wooes he al - ways cooes, In the
 know My heart is true as skies of blue My

fresh green leaves a - bove — If you would live most
 eyes tell a ten - der tale — I love you most un -

hap - pi - ly, Just love like the tur - tle dove.
 hap - pi - ly For I love like a tur - tle dove.

CHORUS

So love, love, love, like a dove, dove, dove, like a dove keep a

woo-ing and bill-ing and coo-ing, So love, love, love, and you'll

nev - er get e - nough, If you love with a love like a dove, dove

dove, Keep coo-ing, coo-ing coo-ing — So coo-ing. —

mf

The musical score consists of six staves of music. The first three staves are for the vocal part, starting with a treble clef, a key signature of four flats, and a common time. The vocal line begins with "So love, love, love, like a dove, dove, dove, like a dove keep a". The piano accompaniment starts with a bass clef, a key signature of four flats, and a common time. The vocal part continues with "woo-ing and bill-ing and coo-ing, So love, love, love, and you'll". The piano part features sustained chords. The vocal part then continues with "nev - er get e - nough, If you love with a love like a dove, dove". The piano part continues with sustained chords. The vocal part concludes with "dove, Keep coo-ing, coo-ing coo-ing — So coo-ing. —". The piano part ends with a dynamic marking "mf". The score is numbered 61 in the top right corner.

Finale. Act II*Duet, Franz and Francissa, and Chorus.*

Words by

WILLING RAMSEY and
H. W. WEIS

Music by

F. W. MOHLMAN

Moderato**FRANCISSA**

To Me, _____ you are a Prin - cess,you're the on - ly one that I could

FRANZ

To Me, _____ you are a Prin - cess,you're the on - ly one that I could



love, _____ Your voice _____ is like a mel - o - dy Your

love, _____ Your voice _____ is like a mel - o - dy Your



eyes are like the stars that shine, a - bove, My Heart _____ and life are

eyes are like the stars that shine, a - bove, My Heart _____ and life are

wrapped up in you, I'd give _____ a king - ly crown to win you

wrapped up in you, I'd give _____ a king - ly crown to win you

To me you are a prin-cess and I love but you.

To me you are a prin-cess and I love but you.

To me you are a prin-cess and I love but you.

CHORUS
Valse

Kiss me tho' a kiss means good bye, dearie, close your eyes; just

p

live for to day Let's for - get the world's full of sor- row, dear,

Let's live while we may _____ Kiss me while the

f

mf

kiss waltz they're play-ing, dear, Miss me when the twi-light is fad-ing, dear, love

f

ff

me, Live for the pres-ent, dear, Kiss tho' a kiss means good - bye.

Allegro con moto

He's a

lov-ing, laugh-ing col-leg-e boy, He's a Prince of a fel - low

from Il - li - nois — All the girls a-dore him all the

world is for him He's ev - er loy - al to you, Il - li-nois Il - li - nois

If you see him you can - not go wrong, For he's sure to be

whist - ling this col - lege song (*Whistle*)

Then you'll know that he's from Il - li - nois.

Curtain





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